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ABSTRACT

This resource suggests that to study India without experiencing the life of the people as represented through their folk craft traditions would be a hollow venture. History and geography are conveyed in the symbols and figures that decorate Indian crafts. Basic beliefs, ancient symbols, and religious traditions are conveyed in recurring visual images. The focus of this instructional guide is on the traditional fabric arts, including weaving, embroidery, applique, dyed, and printed materials. Background information, discussion guides, worksheets, and activities are given on topics which include: "Cotton and Trade"; "Fiber Investigation"; "East India Company and Gandhi"; "The Silk Tradition"; and "A Weaver's Village: Nuapatna." A timeline and bibliography are provided. (MM)

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ED 407 337

CLOTH CRAFTS OF INDIA

COTTON AND SILK, TRADE AND HISTORY

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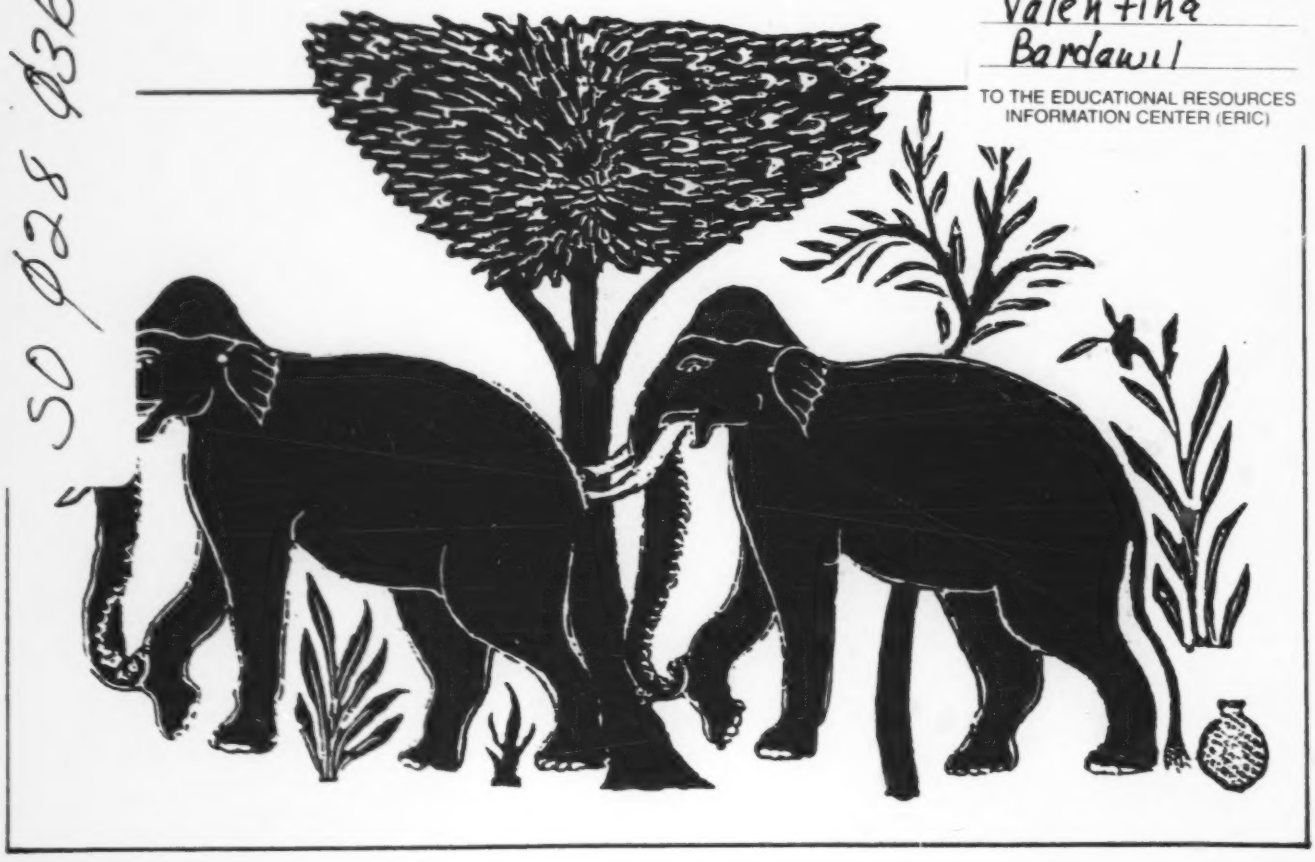

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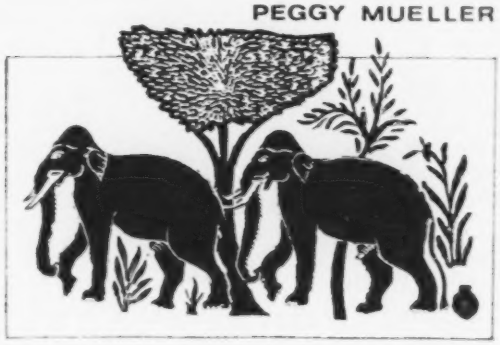
CLOTH CRAFTS OF INDIA

COTTON AND SILK, TRADE AND HISTORY

PEGGY MUELLER



with

MARILYN TURKOVICH

2006

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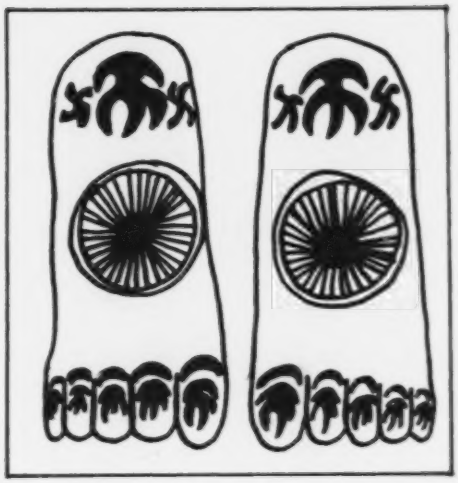
AMIE

Pride is supposed to be
one of the deadly sins
in the eyes of the pure.

And yet in our country,
generation after
generation,
our ancestors took pride in
the achievements of the
craftsmen,
who made fabrics for the
Nagarakas and Nayikas to
wear,
as it gave them
dignity and self-respect,
and it was the pride
in the costumes worn,
that brought
the skill of millions of
weavers,
dyers and printers
to the creation of fabrics
from the earliest times.

We do not know when
threads were first passed
by the shuttle through the
warp.
But we find in the
proto-Dravidian
phase of Mohenjo-daro,
a bit of printed cloth,
which has been through the
woof,
and which surely evidences
to the pleasure that color
and form
gave to people in the glare
of the sunlight
in ancient Sind.

Excerpt from Warp and Woof
Calico Museum
Ahmedabad, India



Rationale

The richness of the folk arts tradition in India is nearly inexhaustible. From Himalayan mountain towns to southern, eastern and western coastal fishing villages as well as all through the vast interior of the sub-continent, traditions of creative artistry are evident in great variety and countless media.

Crafts (one of the visual folk arts) range from the practical to the merely decorative, the religious to the secular, the complex to the simple, and the tradition-bound changeless expressions to contemporary adaptations. They are part of the everyday lives of people, particularly in the villages. Moreover, the presence of a rich craft tradition is evident even in modern industrial cities.

To study India without experiencing the life of the people which is represented in its folk craft traditions would be a hollow venture. History and geography are conveyed in the symbols and figures with which crafts are replete. Basic beliefs, ancient mythology and religious traditions come alive in the visual images recurring again and again in wooden and clay toys, pottery, weaving, painting, wall decorations and embroidery, to cite only a few.

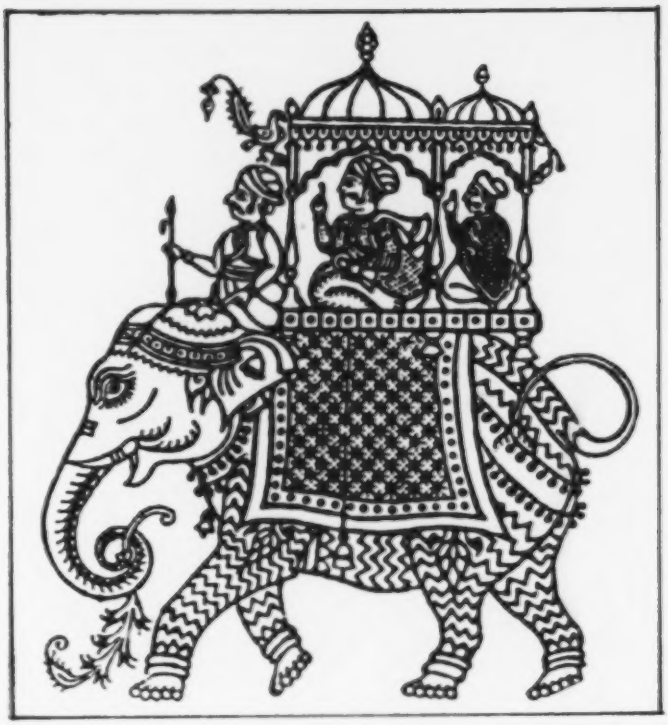
To experience the visual arts of India's folk crafts, investigate their meanings, learn about their role in India's history, duplicate their images and meet their creators in their own contexts are the goals of this project. By having an experience of the sights which belong to and represent a people a student can go beyond the written word and bits of information.

Starting with an experience of images and design, the learner can then penetrate the surface to discover meanings conveyed. What, for example, do the ever-recurring images of footprints mean in floor designs and wall paintings? Knowledge of these symbols is deeply rooted in the oral tradition of the people. Understanding their meanings can help us better understand the people.

It is not in the scope of this project to cover all the crafts, though additional sections could be developed later. The focus here will be primarily on fabric arts, including weaving, embroidery, applique and dyed and printed materials. One instructional packet will be found on each of these types of fabric arts. It is suggested that the student and/or teacher read the background information, study the illustrations and accompanying slides and choose an activity from those suggested.

FABRIC ARTS: WHAT CAN BE LEARNED ABOUT INDIA THROUGH THE STUDY OF ITS TEXTILES?

Perhaps no other aspect of India's culture is as revealing of what India means as are its textiles. Fabrics, woven, printed on, painted on and dyed are more than functional as clothing or home decorations. Fabrics in India represent traditions of craftsmanship, distinctiveness of geographic regions, religious beliefs and the history of India from its earliest recorded times to the present day. The study of India's textiles can lead to a wealth of information about this land and improved understanding of its people.



The study of textiles, for example, is readily integrated into learning about:

INDIA'S INTERNATIONAL HISTORY

- [] Over 25 centuries ago India's textiles were reaching Babylonian shores
- [] Textile patterns and designs reflect both indigenous and international influence. India has integrated external influences and yet maintained its own identity in fabric arts. When Islam, for example, became a political presence in India, its tradition forbade the use of figures in art. Geometric and calligraphic designs thus became popular in India.

INDIA'S DEVELOPMENT AS AN INDEPENDENT NATION

- [] Since 1947 the Indian government has supported the idea of marketing village and household crafts, particularly handloom cotton. Today in one year over 3000 million meters of cloth are produced by the handloom sector. This represents 40% of the cotton textile production of India.

INDIA'S ECONOMY

[] Textile production is India's largest industry, second only to agriculture.
[] Handloom weaving is today the largest cottage industry. 3.8 million looms weave cotton, silk and other fibers.
[] The village handloom industry has been threatened more than once by the growth of machine-woven cotton, silk and synthetic industries.

THE PHENOMENON OF CRAFTSMANSHIP

[] Craftsmanship (Silpa) was spoken of in the earliest ancient writings as a noble activity. Even today whole villages are organized around the production of a particular craft, for example, silk weaving.
[] Fabrics reflect designs, images and symbols rich in meaning related to ancient epic tales as well as religious beliefs. These same patterns which appear in fabrics are often obvious in other forms of decoration (floor designs, wall paintings, temple paintings). The craftsman is surrounded then by symbolism which re-emerges in his/her textiles and decorated fabrics.

GEOGRAPHY

[] Regional distinctiveness is evident in fabrics.
[] Many analysts have posed the possibility of the existence of a color belt (a region in which bright, vibrant hues are blatant) which extends from the interior of Sindh to the borders of Gujarat, primarily in desert regions. In another area of India can be found a weaving belt. It is said to span Assam, Bengal, Uttar Pradesh, Orissa and Andhra Pradesh.
[] Most printing centers are concentrated around rivers or waterways which it is believed contain chemicals which contribute to deep colors.
[] Village distinctiveness has remained in fabric arts. It is said that among several hundred thousand villages there exist that same number of designs and variation in techniques.

PATTERNS OF EVERYDAY LIFE

[] Handloom and printed textiles are often the result of family and community efforts. Structures of the village and even houses center

around the industry. Weaving, for example, is often done in the courtyard or most prominent room of the house.

[] Clothing, particularly in village-India, but even in large urban areas, remains largely traditional dress distinctive to India. Draped textiles (e.g., saris, turbans) and stitched garments (ghagharas, cholis) are often fabrics which have been woven and/or decorated in the traditional manner.

Fabric arts are a rich medium through which India can be discovered. A variety of techniques have been used for centuries. Textiles achieve their distinctive color and design either during the weaving process or by being printed on or decorated after the fabric is woven. Handprinted textiles can be block-printed, painted, resist-dyed, or a combination of these. Fabrics can also be decorated in other ways (e.g. by applique and embroidery).

In any case, both the process and the product can teach about India. Emphasis in these packets will be on the product. By working through these activities the learner should absorb a sense of the history of India, some idea of contemporary issues surrounding industrialization in a developing country, and the importance of craftsmanship in the village and city life of India. By being exposed to some of the images and designs found in Indian textiles, moreover, it is possible to become more conscious of the epic and religious tradition in which Indians are steeped.

COTTON & TRADE

BACKGROUND

Historical records indicate the peoples who live in the regions that we know today as India and China had mastered the techniques of weaving cotton as far back as 3000 B.C. Excavations at Mohenjo-daro, an important archeological site in the Indus Valley, have revealed some details about the type of cloth woven by these early people as well as to the style of clothing worn.

Although we cannot exactly be sure of what these garments looked like we do know that shawls were typically worn by men and a type of sari by women. Some Mohenjo-daro figurines also show that men wore a kind of short kilt similar to the illustration on this page.

Today cotton grows in and around the Indus Valley as it obviously did thousands of years ago. It is difficult to know if this geographic area was the main supplier of cotton in ancient times. However, we do know that during the time of the Buddha, Benares was recognized as the leading manufacturing center of cotton cloth. Large cotton fields existed outside the city and Benares cloth was regarded for its fine, smooth and bleached quality.

BEGINNING OF TRADE

At the time that the Western world began to enter the Christian era, the Indians had begun to move north into Central Asia. It was during this period that the Romans and Indians entered into a joint partnership in trade. Indian perfumes, jewels and cloth found a receptive market in Rome. By this time

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the small cotton fields of Benares had already given way to large plantations. In the south of India, a society of people, the Nagas, became known for their weaving craftsmanship.

Hundreds of years before the Romans made contact, it was the Phoenicians who arrived on Indian shores and opened the mercantile doors of the country. This early contact was made in the area which today is known as the state of Gujarat. Again, textiles became the primary unit of trade between these two peoples.

VALUE OF TEXTILES

The Phoenician wanderings were duplicated in India over and over again for thousands of years to come. Indian textiles became an important medium in the network of trade being regularly exported to Africa, Arabia and Persia (Iran). Frequently these textiles were then used in the exchange of spices with Southeast Asia.

As new routes were forged through the Indian Ocean and even around the coasts of Africa and Southeast Asia into China, the world began to cultivate a taste for the new and exotic. East Africa became known for its ivory and gold. Coffee and aromatic essences came from the southern coast of Arabia. Bahrain became known for its pearls and it was the Persians who traded in wine, rosewater and silver. Persian and Arabian horses made their way into India, while Sri Lanka supplied the known world with the highest quality of cinnamon. Chinese porcelain and silk found its way into the middle eastern market places.

Indian textiles became an accepted commodity in the trading of all of these goods. Woven cloth was able to buy everything from gold to silver, pearls to horses. New markets sprung up and older ports grew as these exchanges multiplied.

ACTIVITY

MAKING CONTACT: CHART THE ROUTES

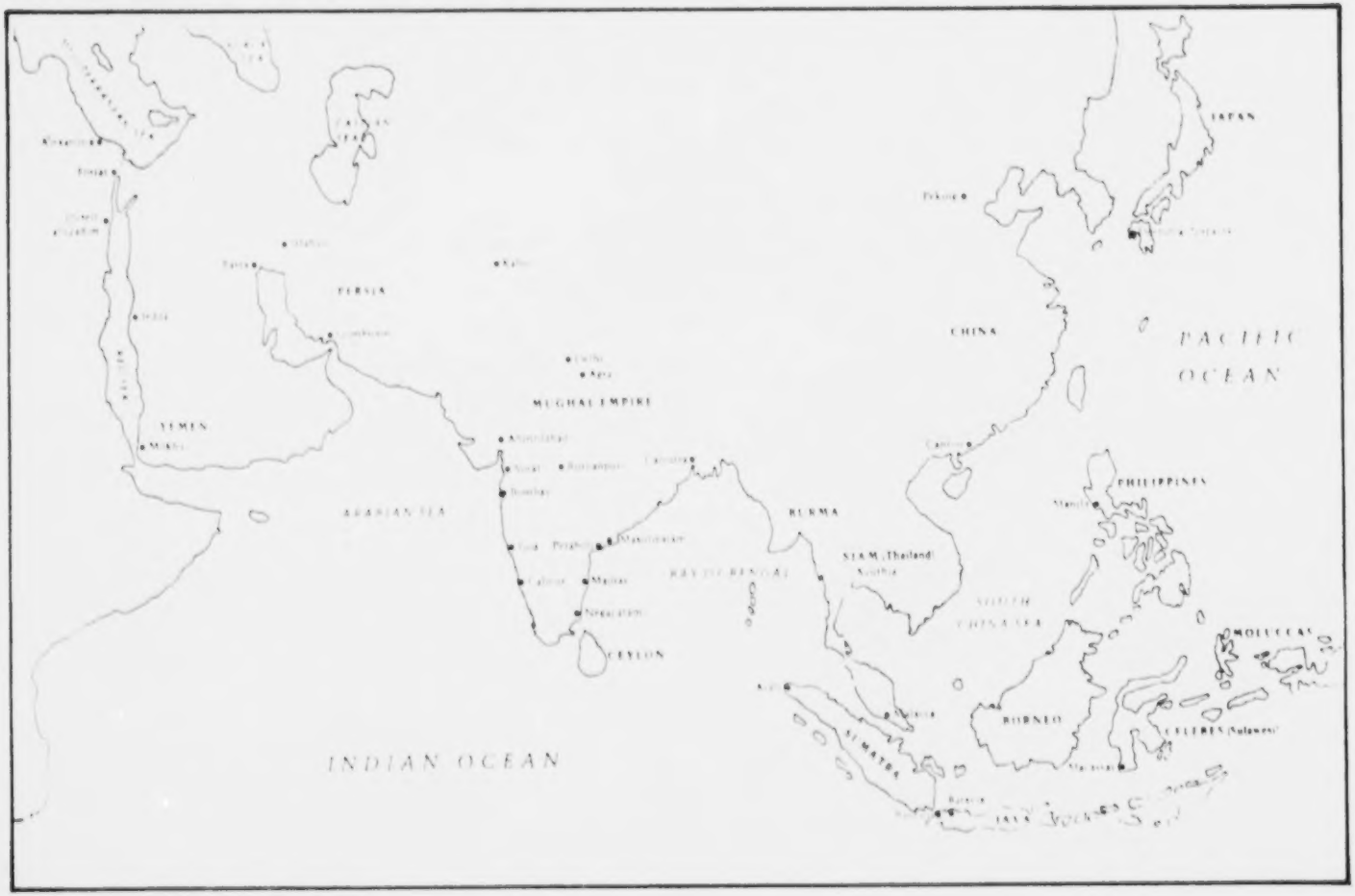
Ancient Hebrew texts dating back to 1000 B.C. refer to trade with Surparaka, a port near Bombay. Descriptions of the market indicate that spices, gold, jewels, ivory, apes and peacocks were available to the buyer. In the 7th and 6th centuries B.C. the Babylonians found that Indian teak and cedar were extremely desireable for their buildings.

Early sea travel had been slow and tedious before the discovery of the regular monsoon winds. These seasonal winds, blowing north to east over land during the winter and south to west over the Indian Ocean across the subcontinent and over the Bay of Bengal in the summer, made a considerable difference in navigation.

Given the descriptions below chart a trade route for each. Give each route a code (-----, ..., _____, ._._._).

Western India (Bombay area) to Yemen by sea. Overland from Yemen to Egypt (Fostat and Alexandria)
Rome to Kabul to northern India (Delhi area)
Southern Arabia (Yemen port) across the Arabian Sea to southern India (Calicut) overland to Madras
Eastern coast of south India (Madras) to Indonesia (Malacca)

TRADE ROUTES



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TEXTILES

Cotton, cloth, weaving and textiles - four important words to the history and economic growth of India. Throughout this booklet you will notice that cloth and textiles are used interchangeably. Textile is a word that dates back to Roman times and means "to weave." Through the years the word has broadened in its definition and now emcompasses fabric arts which are not necessarily woven: knitting, lacemaking and feltwork.

Cotton is the chief material used in weaving cloth today as it was thousands of years ago. India's early textile industry also produced cloth made of silk, flax and wool.

ACTIVITY

FIBER: NATURAL OR MAN-MADE

How much of what we wear is made from natural fibers? How much from man-made fiber? What is the difference between the two?

Natural fibers, of which cotton is one, come from three main sources: vegetables, animals and minerals. Whereas, man-made fibers are of two types: one kind incorporates the use of natural fibers within a chemical process resulting in such textiles as rayon and acetate; the second method is made from synthetic chemicals. Nylon, polyester and polyurethane fibers are examples of synthetic manufacturing.

Although man-made fibers have been increasingly more prevalent in the field of textile production since the 1950's, cotton is still the most significant fiber processed today as it was 3000 years ago. In fact, cotton is one of the world's leading agricultural crops.

Below is an alphabetical listing of natural fibers. Determine with the help of a reference source (dictionary or encylopedia) the category of each fiber (vegetable, animal or mineral), its source (name of plant, tree, seed, animal or mineral) and its primary country or countries of origin.

Natural Fiber	Category	Source	Main Country/Countries of Origin
Abaca			
Asbestos			
Cashmere			
Coir			
Cotton	Vegetable	Plant	India, Brazil, China, U.S., U.S.S.R., Mexico, Egypt
Flax			
Hemp			
Henequen			
Jute			
Kapok			
Mohair			
Ramie			
Silk			
Sisal			
Vicuna			
Wool			

FIBER INVESTIGATION

Conduct your own investigation regarding fibers. You can create a chart similar to the one on the preceding page to record your information. The purpose of your search is to find uses for as many of the fibers as you can. You can conduct your investigation through reference books or you can start in your own home. How many products can you think of in your home that might be made of natural fiber? Check familiar items such as: welcome mats, baskets, shades, awnings, purses, shoes, seat coverings, wall hangings and table cloths.

ACTIVITY

FINDING THE FIBERS

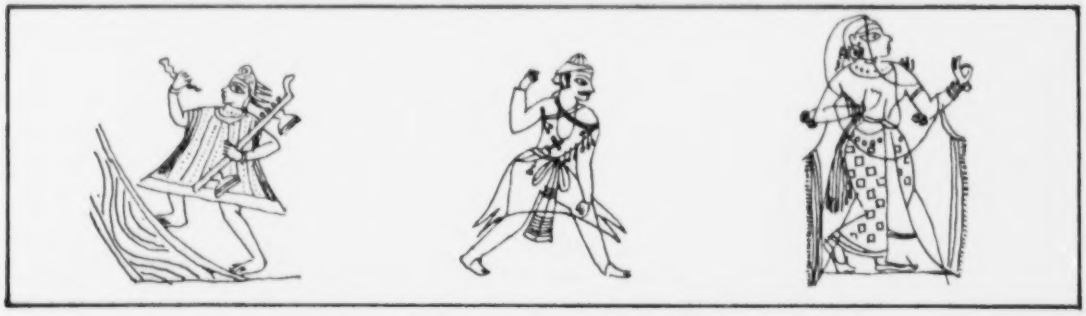
Working with the map of India on the next page create an Economic Product Fiber map. Pencil in the product information by writing the name of the fiber (cotton, jute, silk or wool) next to the growing area supplied below. The first location has been done for you.

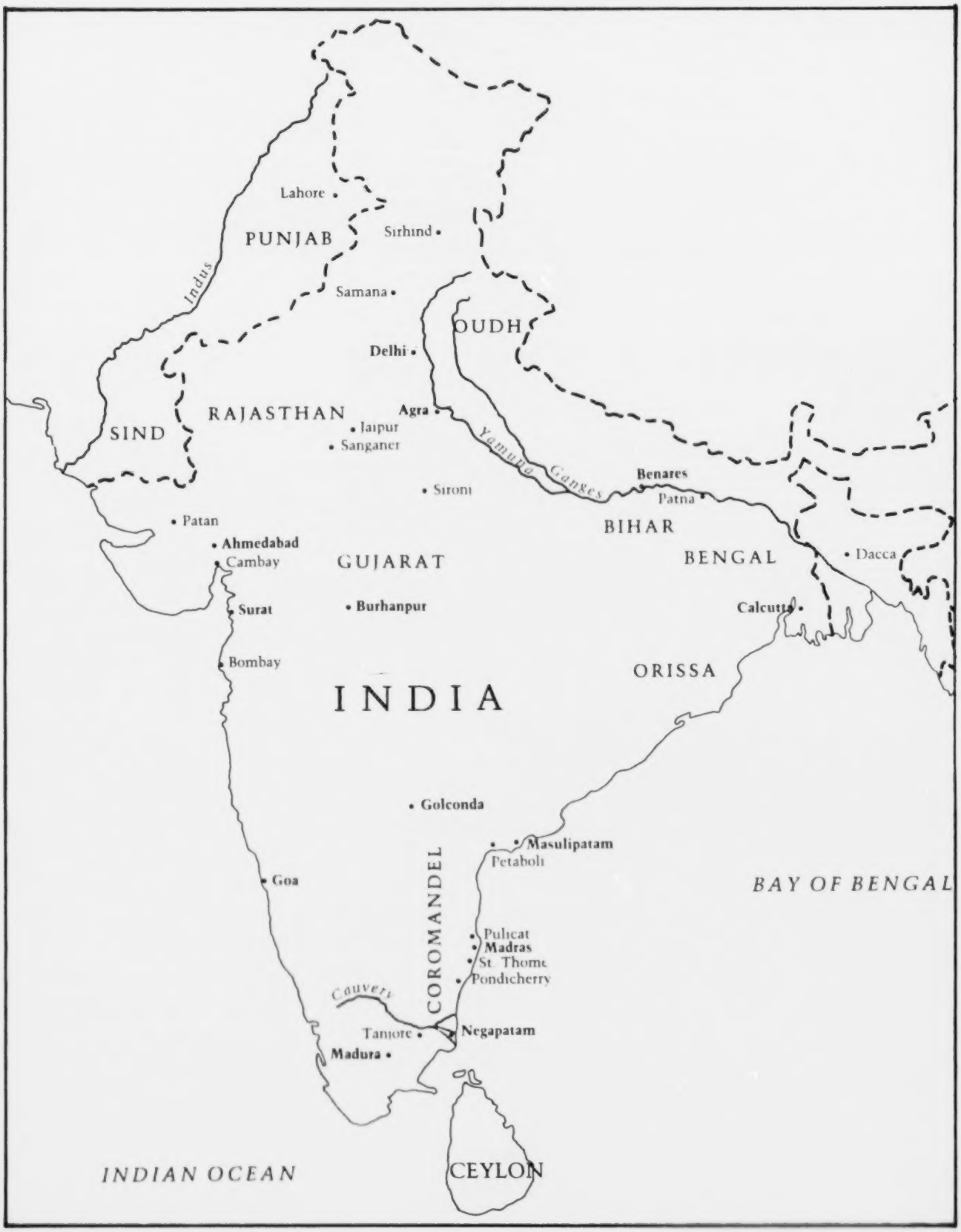
COTTON
- [] South of Madura
- [] South of the Cauvery River
- [] Directly east of Goa
- [] Directly west of Masulipatam and Petaboli
- [] Directly west of Pulicat (near the center of the country)
- [] Directly north of Golconda and directly east of Bombay
- [] Between Surat and Burhanpur
- [] Directly north of Ahmedabad
- [] Midpoint in the Sind region
- [] Midpoint traveling north along the Indus River in the Punjab

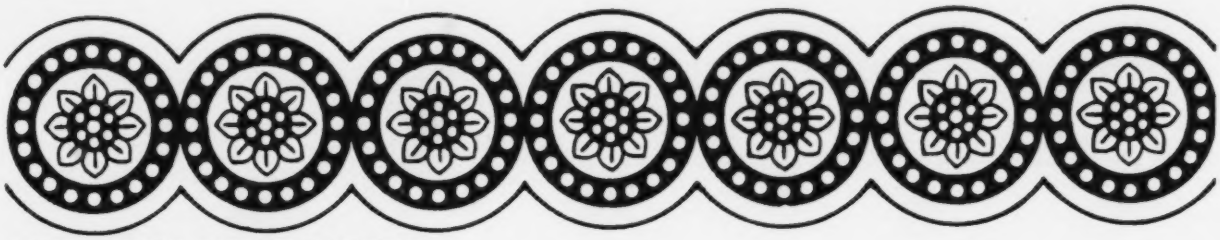
JUTE
- [] Directly north of Calcutta
- [] Directly north of Dacca

SILK
- [] Northernmost point of the Indus River
- [] At Benares

WOOL
- [] Directly south of Samana




Lahore
PUNJAB
Sirhind
Indus
Samana
OUDH
Delhi
SIND
RAJASTHAN
Agra
Jaipur
Sanganer
Yamuna
Ganges
Benares
Sironi
Patna
Patan
BIHAR
Ahmedabad
Cambay
GUJARAT
BENGAL
Dacca
Surat
Burhanpur
Calcutta
Bombay
ORISSA
INDIA
Golconda
Masulipatam
Petaboli
Goa
BAY OF BENGAL
COROMANDEL
Pulicat
Madras
St. Thome
Pondicherry
Cauveri
Tanjore
Negapatam
Madura
INDIAN OCEAN
CEYLON



DO YOU THINK THIS IS CHINTZY?

There is no question that India has literally given to the world textiles for our clothing, cloth for our draperies, wall coverings and upholstery and rugs for our floors. In addition the languages of India have been influential in creating the English language. Words that originated in the subcontinent abound within our everyday speech. Ranging from such common items as shampoo, bungalow and loot to often heard but less familiar terms like yoga, karma and nirvana, words we have derived from India are multitudinous.

Listed here are definitions of words that have their origins in India. All relate to textiles and/or clothing. See how many you know without using the list then match the correct term with its definition.

bandana	bangle	calico	cashmere	chintz
cummerband	dungaree	gunny	khaki	pajama

1. _____ A coarse loosely woven material made from jute for bagging and sacking.

2. _____ A heavy coarse durable cotton twill woven from colored yarn. The cloth is usually blue in color.

3. _____ A tan colored cloth made of cotton or wool and frequently used in the making of uniforms.

4. _____ A loosely fitting two-piece suit which has come to be associated with lounging and sleep wear.

5. _____ A broad sash worn as a waistband by men.

6. _____ A variegated-color dyeing process involving tying the cloth in knots. Also, a large cotton or silk handkerchief.

7. _____ An ornamental bracelet or anklet.

8. _____ Cloth that originated in Calicut, India. Inexpensive cotton cloth with figured patterns.

9. _____ A fine, soft light wool from the undercoat of the Kashmir goat.

10. _____ A glazed cotton fabric with colorful printed designs generally in five colors or more and used for clothing as well as for interior decorations.

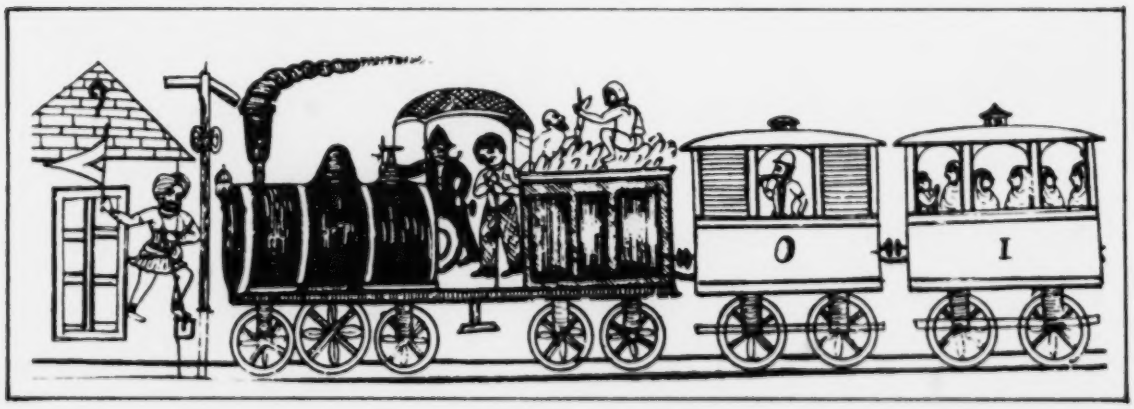
What follows is a Textile Timeline of India. It isn't so strange to consider the relevance of such a timeline when one understands the importance of the textile industry to the country. It was the exquisite cloth made by Indian craftsmen that lured thousands of trading ships to its shores and it was this same material that literally clad the world - from Japan in the Far East to the American Colonies in the "New World."

BACKGROUND

TEXTILE TIMELINE

TIME	EVENT
3000 BC	Cotton materials found in Indian tombs at Mohenjo-daro
1400	Hindu hymn describes the weaving of cotton
1000	Phoenicians open mercantile trade with India at Gujarat
700	Indian teak and cedar trade is established with Babylonia
25	Emperor Augustus receives two trade emissaries from India
200 AD	Tamil classic (Nedunal-Vadai) refers to the use of beeswax in preparing pattern-dyed cotton cloth
400	Indonesian diplomatic mission to China carries Indian textiles as gifts
500	Cotton is produced in Mediterranean basin
600	Cotton is cultivated in Egypt
1100	Venice becomes a major cotton-manufacturing city
1400	Material found in Fostat tomb in Egypt dates back to this time and is linked to India
1492	Columbus lands in West Indies. Indians offer cotton

	yarn for barter
1500's	Fine printed and painted muslins are produced in Bengal
1515	Southeast Asian (Malacca) trade is established with west coast of India
1522	Portuguese bing Indian (Gujarat) embroideries to Europe
1540's	Masulipatam is the major city of finely painted and dyed textiles. Akbar's (1542-1605) tent hangings are made here.
1565	Wars in Gujarat cause textile craftsmen to move to Rajasthan
1600's	English, Dutch and French purchase textiles from India to trade with the Indonesians for mace, nutmegs and cloves
	Portuguese introduce Indian cotton to Japan
1611	English ships arrive at Masulipatnam to purchase textiles needed for barter in the spice trade
1614	Embroidered Indian quilts and coverlets are auctioned in London
1625	Dutch monopolize trade between India and Japan. Shipment of textiles to Japan accounts for 10% of Dutch Indian exchange.
1630 - 31	Severe drought brings disaster to agriculture
1633	Rains restore textile industry on India's east coast. New centers develop along Coromandel Coast and in the Sind district of northwest India



1639	Armenians and Persians trade in Delhi for chintz
1640 -	East India Co. asks that Indian textile personnel modify patterns to suit English taste
	In England and France Indian kalamkari cloth becomes the fashion of the day
	In Holland kalamkari becomes an integral part of the Dutch peasant costume
	Indians adjust their kalamkari patterns to suit Islamic customers. Dominant motifs are the cypress tree and animals

1700's	Dutch create kalamkari clothing with detachable sleeves which could be changed and sewn on as desired
1733	Flying shuttle is invented by John Kay
1760's -	European cloth trade with India is diminished
1769 & 1779	Mechanical spinners are invented by Sir Richard Arkwright and Samuel Crompton
1787	Edmund Cartwright invents the power loom

1793	Cotton gin isinvented by Eli Whitney
1796	Hogden Holmes improves the cotton gin
1815	Exports of cotton cloth from Britain exceed woolen by three times
1842	Pink bollworm is reported in India
1850's	Kalamkari manufacturing is geared primarily to the needs of the Iranian market
1861-1865	Cotton famine in England

1924	Indian kalamkari banned from the Iranian market
1952	All India Handloom Board starts Weaver's Service Centers to give recognition to the weaving craft
1970's -	Annual production of handloomed cloth is approximately 2,000,000,000 square yards - about 1/6th of the world's total
1982	<u>New York Times</u> announces a revival in the use of chintz

Timelines can reveal a great many things. So often we are caught up with the trivia they present and don't consider some of the critical issues they suggest. For example, consider the following questions:

ACTIVITIES

1. What did the invention of the flying shuttle (1733) mean to the Indian textile industry?

2. It appears that Britain exported cotton cloth by 1815. From where did Britain get its cotton?

3. Does the 1861-1865 cotton famine in England imply that the British raised cotton? What event in history outside of Britain at this time might account for this problem?

4. What are the consequences when a country relies on trade of its products primarily with just one other country?

5. Why is it that the Indians turned to an Iranian market for selling their textiles?

PARALLEL TIMELINES

Continue working with the Textile Timeline by adding to it or constructing parallel timelines - timelines that would follow the same date line but would be representative of another topic or culture. When the timelines are juxtaposed some interesting questions arise, hypotheses emerge and answers materialize. Here are some additional timelines to create:

[] Global Textile Timeline
[] Historical Timeline of India
[] Historical Timeline of India, Britain and United States of America
[] Spice Trade Timeline
[] World Trade Timeline

EAST INDIA COMPANY

(This was done)...as well for the honour of this realm of England as for the increase of our navigation and advancement of trade and merchandise.

Charter to the East India Company

In 1600 Queen Elizabeth I of England sanctioned a group of London merchants under the conglomerate of the East India Company to expand their territorial trading. The signing of this charter linked the British government to the world of mercantilism. For the British the granting of the charter seemed to be a prudent political move. Up until the charter the Portuguese claimed that they were the only country with rights to trade in the East. Britain was out to break this claim and by so doing give herself a strong footing in her war with Spain, a country which at that time ruled Portugual.

One hundred and fifty years later the British had firmly established themselves in India, not only as traders but as colonialists. Bombay, Madras and Calcutta had been zoned as territories known as Presidencies, with an appointed British Governor ruling each. By the end of the 17th century India's coasts, east and west, were ruled by foreigners - British, Portuguese, French, Dutch and Danish. The Indians who once were keepers of their culture and country became servants to those who took their land and identity. The passage that follows is from This India, a work by Sheila Dhar. In Ms. Dhar's words, her book is "...intended for children who are beginning to ask adult questions about India."

HUNDRED YEARS AGO

We were not a free people a hundred years ago. Our rulers were the British who first came to trade but gradually, bit by bit, gained control of the whole country. They lived in India for nearly a hundred and fifty years but they remained foreigners to the last, unlike all other foreign people who had come to India before. They took for themselves everything they could get from our land and our people, leaving the country in a poorer and more miserable condition than it had ever been before. How did we allow this to happen?

As you know, a weak body can be attacked by disease more easily than a strong one, and we had become weak. That is how the British could come in at all. They had wanted to come because India was famous for her riches. Many countries wanted to trade with her. To be rich and weak at the same time can be very dangerous, as you can well imagine. Once the country was in the grip of British power, things became worse and worse for the people. The wealth of this land was drained off and used for the benefit of a country thousands of miles away, by a people who looked down upon us and hardly regarded Indians as humans.

In the hundred years between 1800 and 1900, more than 32 million people died because they had no food. That is more than the entire population of countries like Poland or Spain. Those who managed to live did not have enough to eat either. Famines became a part of everyday life. It was quite common for a famine to kill three million people. Things of this kind could not have happened if our British rulers had thought of Indians as human beings like themselves.

Famine and poverty were not all. Indians had to live in their own country feeling that they were inferior beings. They were not allowed to share the same parks, clubs, restaurants, and railway carriages as the British people who lived in India. The British did a hundred things to show their sense of superiority. They refused to be tried by Indian judges and did not allow Indians to mix with them as equals. All the important jobs, all the high positions in India were held by Britans, not Indians. Even the bravest Indian could not hope to be anything more than a havildar in the army. Even the cleverest and most able Indians were not given any responsible work to do. All important decisions about our country were made not here but in London, by men who had no concern for the Indian people. All this hurt our people deeply. But they were afraid to do anything about it. Only a few people had the courage to speak out in protest.

We were not allowed to go forward, but we did not stay where we were either. We slid backwards while the world went ahead. Countries of the West increased their wealth and comfort by using new machines to produce new things. People in other countries learnt more and more, as science advanced, and improved their lives in many ways. But we were left out of all this. Some Indians did try to set up a few factories, but the British Government always said "No" to any plans they made. The country might just as well have fallen fast asleep and not opened its eyes for many long years, like the princess in the fairy tale.

For hundreds of years, India had been famous throughout the world for its fine cloth and its crafts. The same India was now forced to buy cloth made in British mills out of cotton grown in India! The British did not allow Indians to produce and sell the things they needed themselves. They wanted all the profits for themselves. The fine work of Indian weavers and craftsmen suffered very greatly because no one could buy what they made.

<u>This India</u>
Sheila Dhar

"What are you afraid of? What can happen to you?
You may go to prison, you may lose your house,
your lands may be taken away,
you may be punished.
The worst is that you may be shot and killed.
But what do these things matter?
If you want freedom so much,
all the hardships that you have to put up with
for the sake of freedom
will give you joy, not unhappiness;
for you will know that you have suffered
for a great and good cause."

Gandhi

BACKGROUND

For hundreds of years the Indians were subjected to foreign rule on their own soil. Through these long, hard years India produced many outstanding leaders, people who came forth to take a stand - to proclaim that India should once again be master of its own house. Men such as Tagore, Vivekananda, Bose, Bhagat Singh, Tilak and of course, Gandhi, were individuals who spoke in different voices, and had different ideas about how India should become free, but their message was unified: "India shall be free."

There is much to learn about India's struggle for independence. For all of India the road to freedom was long, difficult and sorrowful. In the poem that follows by Tagore, one of the world's most gifted writers, it is evident that spirit, conviction and the thirst for human freedom is far greater than death.

VISVA-BHARATI
SANTINIKETAN, BENGAL

Victim

You seemed from afar
Titanic in your mysterious majesty of terror.
With palpitating heart I stood before your presence.
Your knitted brows boded ill,
and suddenly ~~burst~~ burst down upon me
your blow with a crash.

My bones cracked,
with bowed head I waited for the final fury to come.
It came,
and I wondered if this was all of the menace?
With your weapon held ~~in~~ light in suspense
you looked mightily big.
To ~~threaten~~ strike me you came down ~~[illegible]~~
to where I crouched low on the ground.
You suddenly became small, and I stood up.

Great you are as death itself,
but your victim is greater than death.
From thence there was only pain for me
but no fear.

Rabindranath Tagore

BEST COPY AVAILABLE

On August 15, 1947 India was granted her freedom from Great Britain. There were many events that lead to this declaration. Research the period of the British in India and the road that led to independence. In doing this make certain you consider the questions below:

The Hindustan Times

N.A. TRIAL OPENS IN RED FORT

1. Was the British residency in India totally destructive? Were there any material accomplishments achieved between the 1700's and 1947?

2. Is it ever justified to come in and possess another country? Another people? Does your opinion give support to the British in India?

3. What are the psychological effects of being owned by another country?

4. Were there political independence movements prior to Gandhi?

5. Was the Indian road to independence a violent one?

GANDHI

There is no doubt that Gandhi is regarded as one of the world's greatest people. As with all individuals who believe strongly in their philosophies there are some people, Indians among them, who don't feel as positively about Gandhi as others. Do some research on the life of Gandhi and find out the pros

Amrita Bazar Patrika

THEY WALK OUT OF THE PRISO

and cons regarding the political life of this man. We have singled out Gandhi not only because he has left a significant mark on the history of India, but also because he helped to revitalize the cotton weaving industry in the country. Before you set out to do your research read through the excerpt below by Ved Mehta. Cotton is referred to as khadi.

CONSTRUCTIVE PROGRAMME

Between 1924 and 1940, Gandhi had devoted himself mostly to the social, economic, and spiritual regeneration of the country, which he came to believe would be achieved not by Constitutional concessions and reforms, political debates and resolutions, but by the efforts of the people themselves. As the years passed, he put more and more emphasis on what he had originally conceived of as "spiritual socialism" - the positive counterpart of non-cooperation and civil disobedience - and eventually called the Constructive Programme. The authorities, the Congress members, and the intellectuals all dismissed the Constructive Programme as anemic, visionary, a sort of diversion from the main political struggle, but for Gandhi the Constructive Programme was really another form of satyagraha, which could bring about a nonviolent agrarian revolution - in fact, was the only road to economic development for a poor country like India.

The Constructive Programme was intended to ameliorate conditions in the bleak, disease-ridden villages in which most Indians lived - to revitalize the old relationships between the cultivator and the soil, the herdsman and his animals, the craftsman and his craft. Gandhi simply wanted to give Indians the opportunity to live in modest circumstances with a certain amount of dignity and decency - to make it possible for hundreds of millions who were going naked or in rags, were hungry or undernourished, and could find little or no work, to be clothed, fed, and provided with useful occupations.

He (Gandhi) called on all Indians to breed cattle, so that there would be milk for nourishment, dung for fertilizer and fuel, and bullocks for pulling the plows and drawing water from the wells; to take up some form of handicraft, so that no one would be a burden on society; to rediscover man's original relationship to nature, because divorce from nature, he believed, was the source of all ills; to educate themselves in the rudiments of sanitation and hygiene, so that they could halt the spread of filth and disease; to engage in such activities as forestry and beekeeping, pottery and papermaking, so that no one would be without food, utensils, or books; to promote basic education though work-and-study schools, so that chidren would grow up knowing how to read and write and do manual labor; to raise cotton and to spin and weave it, so that there would be no shortage of khadi; to participate in village assemblies and thereby learn to solve local problems; to form economic cooperatives, so that no one would profit unfairly from another's labor; to extend equal rights to the tribal people oppressed for centuries as untouchables; to accord lepers the respect due them as human beings and to work for the eradication of leprosy; to abolish hereditary bars to learning, so that knowledge would not be the preserve of the Brahmans; to work for the total prohibition of alcohol, which was the curse of the poor, and especially of the untouchables; to abolish purdah and grant equal rights to women; to overcome religious hatred, so that Hindus, Muslims, Sikhs, Christians, and members of all other faiths could live together in harmony; and to learn Hindi, so that there would be a common language for the whole country.

In these ways, Gandhi believed, each village could overcome its social and economic divisions, of which untouchability was the most extreme example; discover a new sense of identity and a new interdependence; and, in the end, make the whole of India into an association of religious vilage republics working harmoniously together.

Mahatma Gandhi and His Apostles
Ved Mehta

THE SILK TRADITION

Silk is the holy cloth. It is what you wear if you want to touch God.

Chhotalal Salvi
Silk Weaver
Patan, India
(National Geographic)

BACKGROUND

By tradition an Indian woman is married wearing a silk sari. To cover the corpse of a venerable Hindu with silk is a sign of respect. If cotton is the cloth of the common and the everyday, silk suggests royalty and auspicious occasions. (It should be noted that the national movement toward independence as well as strong spirit of nationalism today has altered this symbolism. Wearing cotton has become a symbol of power, not poverty.)

Images of "silks from the Orient" which we may develop from our history books don't often include India as one of the major sources of this exquisite textile. Silk production and weaving, however, appears to be nearly as old a tradition as that of cotton in India. It is referred to in ancient writings and signs of silk have been found in excavations of early civilizations. It is said that for the consecration of Rama the streets were lined with silk sheets.

Though the major producers of silk today are China, Japan, India, the U.S.S.R. and South Korea, India has the distinction of being the only country which produces all four kinds of comercially-known silks (Mulberry, Tassar, Eri and Muga). Each of these types with the exception of Mulberry silk are indigenous to India. They have been produced mainly by tribes and villagers in the Central and Northeastern regions. Mulberry silk has its origin in China and for centuries methods of producing this fine fabric were guarded and contained in the Far East. Legend has it that the secret of cultivating Mulberry silk was snuck into India by a Buddhist monk.

ACTIVITY

THE ANCIENT SILK ROAD

Unlike global cotton trade which was largely via the sea, silk routes were at first over land. The earliest route from China, across Central Asia into India and then to the Mediterranean was long, arduous and perilous. By the same route which existed from as far back as 200 B.C. religious beliefs were probably exchanged between India, China and the Middle East.

Using the map which shows the Silk Road and available reference materials, answer the questions which follow:

[] What additional products were transported on this road?

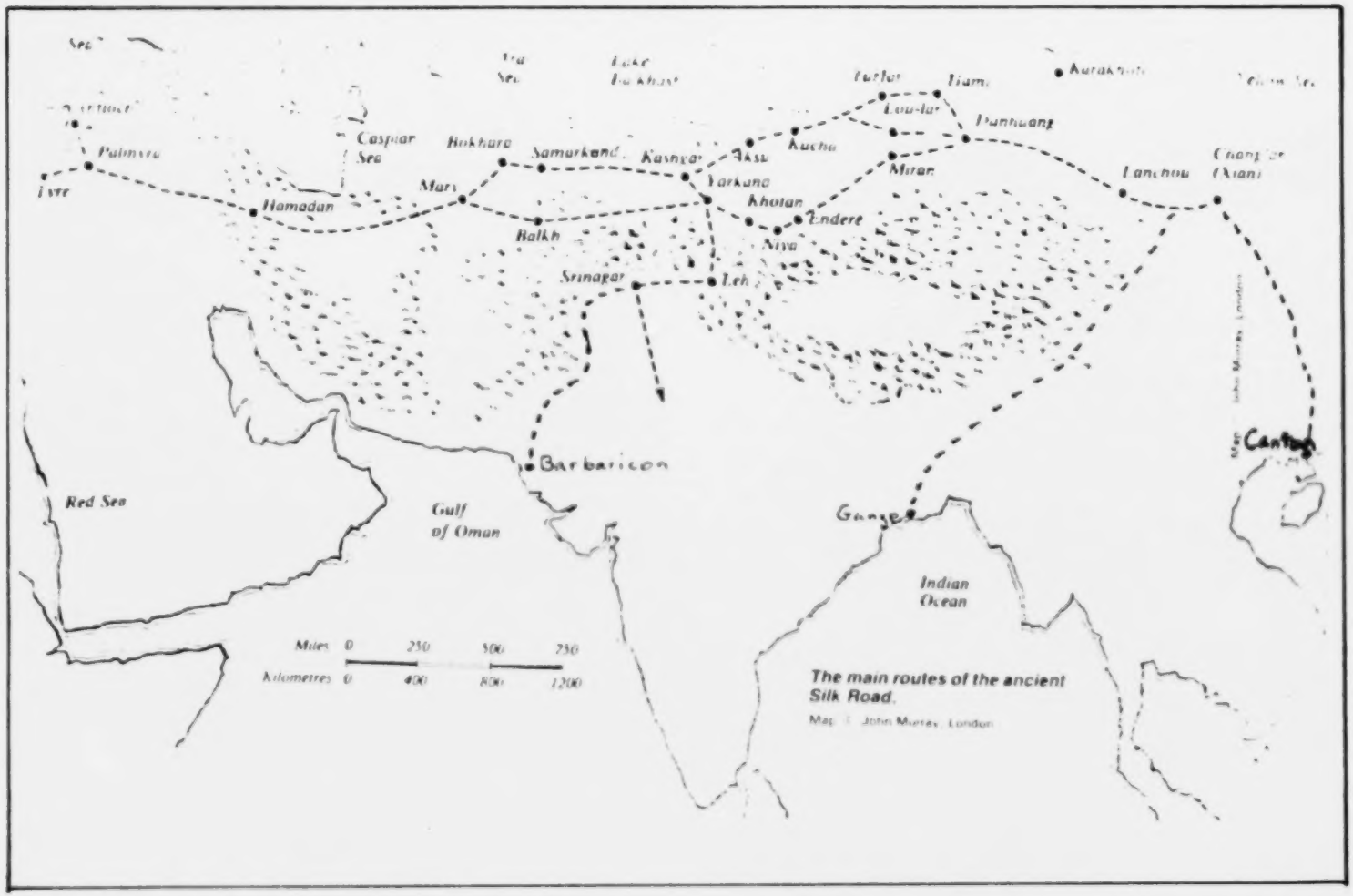
[] What countries were crossed by the early silk road?

[] What cities in India had contact with regions to the north by means of the Silk Road? What are these cities called today?

[] How did sea routes expand the connection of India to other world areas?

[] What religious beliefs were spread via this conduit?

ANCIENT SILK ROAD



The main routes of the ancient Silk Road.

Map © John Murray, London

ACTIVITIES

SILK: THE PROCESS (HOW DO THEY DO THAT?)

One of the major differences between cotton and silk is that one is produced from a plant and the other by animals. The process of silk production - from silkworm eggs to an exquisite fabric - involves several steps for the worm and after the silkworm has done its job.

STEPS IN THE PROCESS

(1) Silkworms have glands which produce a semiliquid mixture which, when it is exposed to the air, becomes a silk fiber.
(2) This fiber is a continuous filament which surrounds the animal and becomes a cocoon.
(3) The insect develops into a moth inside the cocoon.
(4) Before the moth emerges the cocoon is boiled in hot water, air or steam. This prevents the moth from emerging and breaking the silk thread.
(5) The thread is pulled (reeled) from the cocoon and twisted together with 3, 4 or 5 other strands to make them stronger.

IT ISN'T JUST FOR LOUNGING ANYMORE

The incredible fluidity, strength and durability of the silk fiber has suggested to people who work with it that the silkworm's uses can go far beyond that of textiles.

Would you believe silk can be an asset in some sports? That it has saved some people's lives in surgery? That it was used by Ben Franklin in his electricity experiments? This word search contains 30 words which indicate uses to which the silkworm and its silk have been put. As you locate each word or words complete the chart which categorizes the areas in which silk and the silkworm has been utilized. (In some instances there are two words. The space between them is indicated by an X.)

SPORTS	MEDICINE	FOOD	FABRICS	COSMETICS

SILK PRODUCTS

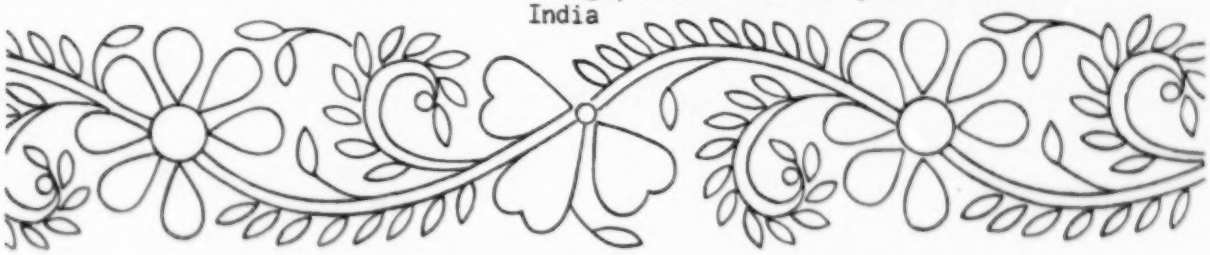
Y V R S W G V I X N F Y X B K M L D Z Q F W M X X K D E Q W J W
G S W V A X K D T F R F K H U S U T D B K C O L L O I O C U Y Q
R A E A G K D A Z V S Z Z I E B G J V M J P Q R J U E S D F M V
K F Y K N G Q W R N L X L T E W A J R A E K P V V V J E E Z L J
D R F N I S O Q S E V R U R E Z I L I T R E F G H S Q B K Z O K
D E L B D E I V Y T L H R N F R H O E A S G V S R J N P U C J M
N T T Y N V M L S U C L E K G W U A S B K J T J Y E D L K X V P
K W P L I S B S K A J E I Z E U X F Q W R E D U Q S R E U P F P
W W F P B E N A R X R A N F H G H M M A K Z Q Q X E Y N Y D K D
I S D Q K W R A T C P Y Q H W A G I A C Z S D K X X W A X S G K
B B K G O K P X S T G A K R T O K F A H R R V Q C Q I Q P T U S
T Z N G O J Y X Z R I G P S N P L R D L D C M L X E T M V I E W
I M O B B T K T E X O N H E U J X L X F V I O E E S J V A R N M
C L W L D L Z A H K C O G N R S G W I U T T M J Q Q K S K X L Q
P J J E I K I P X A U A T I I O N V R P H B Q G D D C E O F Q A
L K N S L V B E P D N V R N S G F E A E B G C F N D M I O R X U
M D S Y E G Z S A W V D N P F E S X S Z V R A Z T W C R U Y A J
V A W G J U S T C F Y E B W E N C E F I S H X F O O D E P U S W
B I E F V D N R R E T S G A F T H A R H S P M V S J N T B W W V
U E N R F U T I W K P K E R G C S J R I C U V B J K N R Y I L T
Y E Y I C I B E R N O V L R H S R W E B T Q K X C J Q A F C E A
K W L O B X I S W P W X A A U H W T O V X X C N E R F X M Q A E
V S T X C V D F M H D F V H D T T D X N E H E X S Q X E A Z T L
R G L D X R F L R A E W R E D N U X N K S S T L P C N S T K B W
P M G X D U L D O N R L J P V O L S N Z L C M E C K P L I B S E
K R C L I S O K Q C G A Q O K O A C U T R B H S E Y B A B L M G
Q D K L I A W T Y A I W S E N I L X G N I H S I F T C F G O X C
T O D I R L E L X I O M P B F X S B T O X P B C P A I I V U E N
O R H K T D R H D U Z R L S T O C K I N G S B G K S R E B S I O
L C I B N E S T E E H S G V V N A R V I A S W O E Z J G S E F L
R J D L K R S R T W U R P H L K S I H S E N I X P G W I E S E R
J P B R B G J V H S Y D P C B L J R D G T Y P B F P D D O D V B

THEY KNEW ABOUT SILK TOO

ACTIVITY

Many people in the history of the world who are famous and infamous for one thing or another had some connection with silk. From your knowledge of history determine the involvement in silk of each of the people or groups of people listed here:

The Crusaders	Gave relics to the Catholic Church wrapped in silks. Silks were part of the booty in most conquests during the Middle Ages.
Francis I, King of France	Stopped imports of silks to France so as to develop French Silk business
Louis Pasteur, Scientist	Worked to stop a disease which was killing silkworms in Europe
Napoleon, Emperor of France	Revived silk consumerism which had waned since the French Revolution
James I, King of England	Sent silkworms to the colony of Virginia. He wanted silk production in America to replace tobacco planting so English looms could be supplied with silk
Shakers, Religious sect in America	Were the last group in the U.S. to continue to grow silk (1922)
Cortez, Spanish Conquistador	Brought mulberry trees and eggs to Mexico in 1522
Justinian, the Emperor	Sent missionaries to China and Ceylon (Sri Lanka) to smuggle out silkworms. Tried to make the silk industry a Byzantine imperial monopoly
Sir Francis Drake, British Naval Officer	Captured Spanish treasure ships filled with silks, spices, gems and pearls from Asia
United East India Company	The strongest European power on the coasts of India, they shipped silks (and cotton, indigo, coffee and saltpetre) out of India



SOME FANTASTIC FACTS

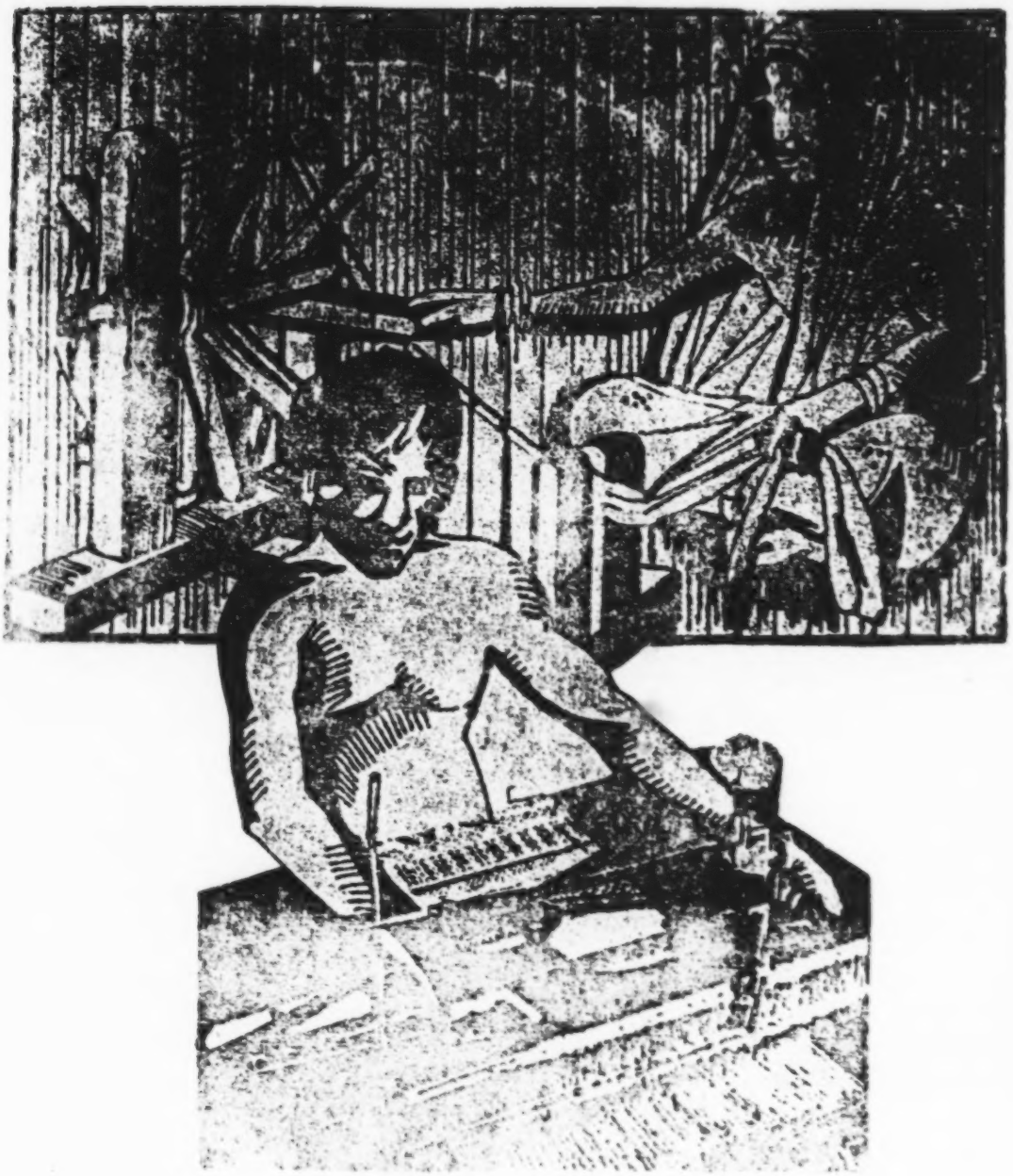
ACTIVITY

Amazing trivia abound when it comes to the production of silk. Listed here are some facts about silk. Try to guess which ones are true. Do some research on the ones of which you are not sure before you check your answers.

Add your own trivia as you read about this miraculous process and product.

FACTS AND FIGURES ABOUT SILK

True	False	
[ ]	[ ]	1. Silk is really produced by caterpillars, not worms.
[ ]	[ ]	2. Silkworms increase their body weight 10,000 times in a lifetime.
[ ]	[ ]	3. A filament from one cocoon can be as long as a mile.
[ ]	[ ]	4. The reason silk is so silky is that the fibers are triangular and so reflect like prisms.
[ ]	[ ]	5. All caterpillars produce silk but not the long lustrous fiber of the silkworm.
[ ]	[ ]	6. Mulberry silk is called that because the worms eat mulberry leaves.
[ ]	[ ]	7. Wild silkworms produce rougher silk because of the food they eat.
[ ]	[ ]	8. Silkworms live for 25-28 days.
[ ]	[ ]	9. It can take 110 cocoons (silkworms) to make a tie, 630 to make a blouse and 3000 to make a kimono.
[ ]	[ ]	10. Silkworms grow so much from their constant eating that they molt (shed) their skins four times before spinning their cocoons. (They also shed their jaws because they grow to be too small.)
[ ]	[ ]	11. The cost of raw silk is about 20 times the price of cotton.



A WEAVERS' VILLAGE: NUAPATNA

BACKGROUND

People who live in villages in India constitute about 80% of the country's entire population of 700 Million. Because of the diversity of India's geography, ethnic groups, religions, languages and cultures, one cannot assume that village life is exactly the same from one vilage to the next. The way buildings are constructed and decorated, what festivals are celebrated, what daily rituals and customs are practiced and what people's occupations are can differ from region to region.

Some things, however, are very consistent about village life in India. The family, religious tradition, the land and nature, community roles and occupations are strong forces in peoples' lives. Sheila Dhar in her chapter on Indian-ness in /This India/ describes the intangible things which unite Indians and distinguish them. Many of these values originate in agricultural and village society and remain strong today in village as well as urban life;

The feelings of an Indian family when a child gets married and joins their family to another family.

How elders bless young people and wish them good things in life.

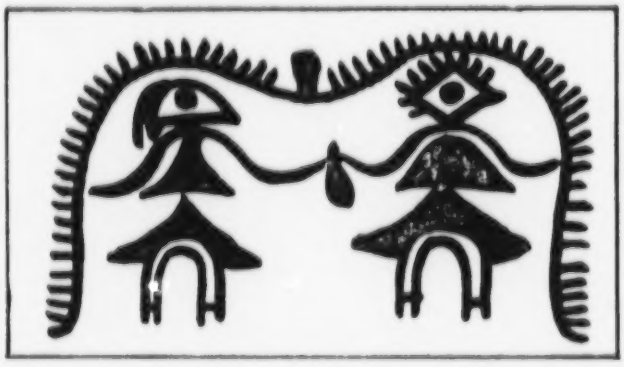
The way Indian culture has accepted new influences from foreign cultures, absorbed them, integrated them into India and still retains its own identity.

India's strong belief in sacredness (of a tree, the river, the village well, a craftsperson's tools, the grain of rice, the harvest, the kitchen, a musical instrument, a certain plant, a piece of cloth, a fruit, a pen).

Respect for age and wisdom and the sources of energy. The teacher in the village primary school, for example, has a more honored place than the rich farmer.

Hospitality and patience.

While these characteristics may be true of other people, they are present in most Indians of all religions, language and cultural backgrounds. The closeness to the earth which is evident in village life is sometimes cited as a foundation for this core.



ACTIVITY

THE VILLAGE THAT STOOD FIRST

This chapter from Sheila Dhar's This India is written like a letter to an Indian child. It is about Indian villages yesterday and today.

Before you read it ask yourself some questions:

1. How is your life connected to rural villages, towns and communities in America? In India?

2. What unites people in a village or rural setting?

3. How would life in an Indian village be different from life

in Delhi, Bombay, Calcutta or Madras in 1947? Today?

4. How well do you know everyday terminology of Indian life? The following terms are used in the article. If you don't already know what they mean, you may wish to expand your Hindi vocabulary by looking them up in a dictionary. Some may be in an English dictionary. For others you will need a Hindi dictionary or someone who knows Hindi to help you.

sweets	ghee	pukka roads
masala	gram	kaccha roads
dal	diva	caste

VILLAGE THAT STOOD FIRST

If you really want to know how well a person is, it is not his face, or arms or legs that will tell you. It is his heart, and India's heart is the village. How does the heartbeat of India's 500,000 villages sound? Of course, all these villages are not in exactly the same condition today. In some the beat is louder than in others; in some it may still be very, very feeble but we can say that they are all beating together in the same way, because they are a part of the same body and this body is becoming stronger and stronger.

For hundreds of years most of our villages did not change much. The people who lived there grew the same crops, and ate the same food. The women had never even seen a water tap. They had to carry their pots to the nearest well or stream, which was sometimes many miles away. There were no schools nearby. The few children who went to school had sometimes to walk ten or twelve miles barefoot. Dispensaries and hospitals were even further away. There was no easy way of getting to them even in bullock carts because there were no proper roads. It could easily take eight hours to cover a distance of five miles because often there were jungles and streams in the way and no bridges.

If the rains were good, the crops grew well. If not, the people starved. All they could do was pray. Apart from farming, there used to be only three or four other occupations in the whole village - the potter's, the shoemaker's and the sweet-seller's. For centuries, nobody had thought of doing something new, something that would bring in more money. Many people had not travelled even

twenty miles from their villages, except for the few times they might have gone to the temple, or the cattle fair; to a pilgrimage, or a wedding in another village. They had never seen electric light, a railway train, a radio or a newspaper. Perhaps only one person in the village could read or write. Nothing used to go out of the village, and nothing used to come in. Each village was like a still little pool hidden away behind the bushes, cut off from the rest of the country. City people and village people had become so different from each other that people almost forgot that they were all Indians, and belonged to the same country. Villagers could at once be told apart - from their clothes, their shoes, their headgear, their ornaments, the way they spoke, and the food they ate.

The Government has spent about thirty-five thousand crore rupees on development in the last twenty years. ...Has any of this trickled to the villages yet?

It has to some villages, and it still has not to others. Let us first look at the village that has come first in the race for progress. This village has changed so much that it can hardly be recognized. There are many more kinds of crops and much more of each crop. The farmers are richer. There is a school in the village itself and nearly all the children attend it. College no longer seems a far-off place where the village children can never dream of going. One does not see the women carrying waterpots on their heads, as on picture postcards, because the village now has taps. There is electricity, filling the village with new energy. The electric pump, the drill, the power loom, the jeep and the car have brought to the village sounds that have never been heard before. Transmission lines against the sky, the new buildings, the irrigation channels, the petrol pump, and the lighted streets are sights that have not been seen before. The greatest difference is that nobody feels helpless.

People eat better. It is no longer only cereal, and dal and ghee, but also vegetables, and sometimes tea to drink. They also dress better. The shirt worn in this village is not different from a city shirt. People have shoes, wrist watches, new furniture in their homes and transistor sets. They know what nylon is. One sometimes sees parched gram being sold in plastic bags in the village shop. The people use bicycles to go around. There is a bus service every day to take them long distances. Now and then, they even watch a film show. If someone in the village falls sick, there is always something that can be done about it, other than praying, or using somehing from the "masala" box in the kitchen, or calling the holy man to get rid of the evil spirit.

For the first time, there are electricians, motor mechanics, and workshops in this village. Many new kinds of work have sprung up. There is a modern dairy. The milk need no longer be used at once for fear that it will go bad. Thanks to electricity, it can be kept in refrigerators, along with butter and cheese until it is needed. Surplus food, fruits and vegetables of all kinds are bottled or canned and sold. There are hundreds of other new things the people in this village are now doing.

The typical family in this village today looks somewhat different from what it used to. In earlier days, every man in the family, young or old, used to work on the land. A farmer who has four sons, does not expect them all to do the same kind of work. One of the sons is studying in an engineering college hundreds of miles away. One has a job in an office in the city. One is training to be a workshop manager. Only one is looking after the land. When they all meet at home, they find that the world they knew has now stretched and expanded and become much, much bigger and more varied than it was before....

What about the village that did not stand first, or even second in the race, but third? Let us look at this village too. It does not yet have electric light, but the people use hurricane lanterns, not the "diva." There are still no "pukka" roads, but they have made more "kaccha" roads. They have no electric pumps, but they use hand pumps. There is no big school building yet, but the people have put up a shed on poles and are running a school. They are using whatever they can, but they are not saying: We can't do anything, because we don't have this, or that.

This means that, in a vital respect, the people of this village have changed as much as the people of the villages that have stood first and second. They too have more confidence in themselves, even though they do not as yet have as much as others. They know that one day they will have as much. They know that they can make their lives better. They know that a better time is on the way and they are ready to work and wait for it.

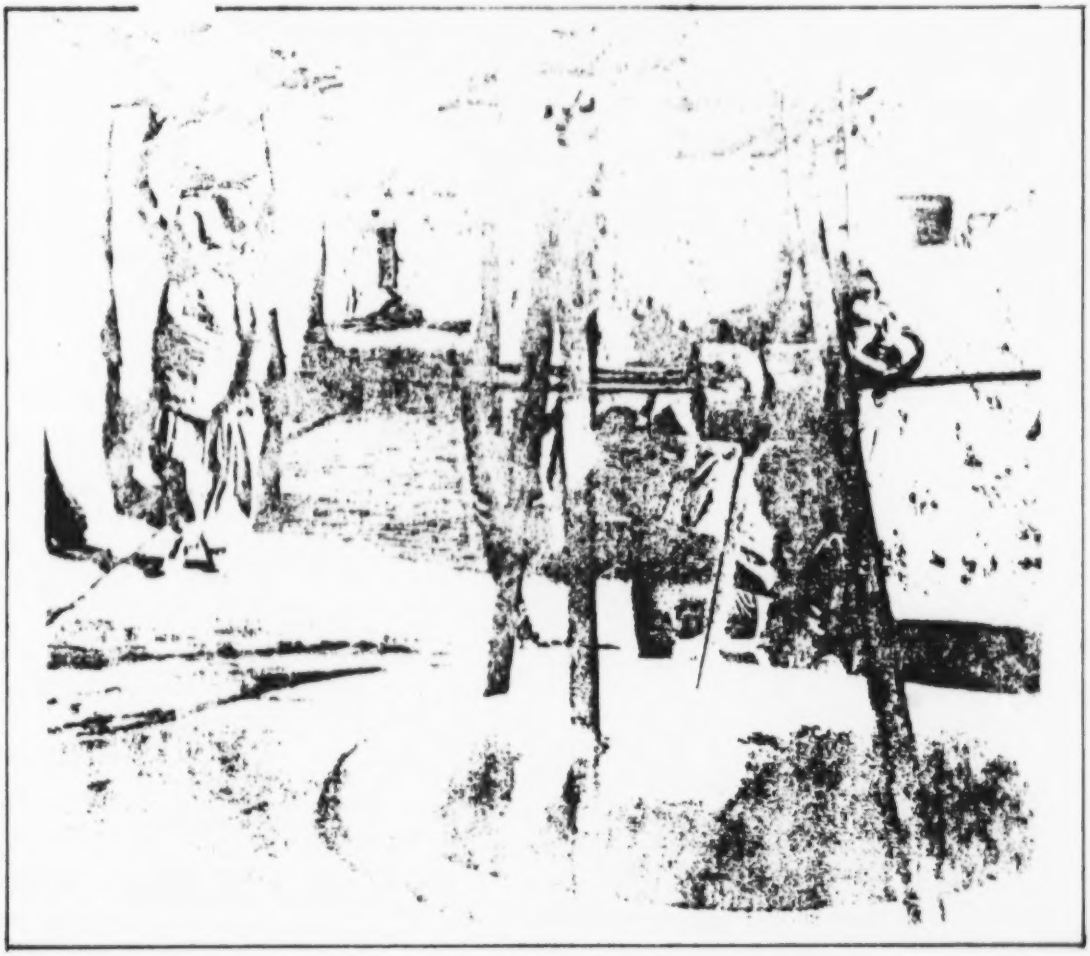
There are villages that have done better than this, and villages that have done worse. The important point is that <u>everybody</u> has moved forward. Every village has promoted itself to the next class, as it were. Agriculture is no longer thought of as something people do because they cannot help it, because they have no chance to do anything better, but as a highly profitable business. It has become normal for educated people to want to be farmers.

Old-fashioned strictness about caste and creed, about what should be done and what shouldn't be done, about whom one can eat with and whom one cannot eat with, is slowly on its way out. A clear, rational way of thinking is taking the place of the old ways. If a high caste person has traveled in a bus sitting next to a low-caste person or an "untouchable" he no longer rushes to have a bath. There are more and more marriages between people of different types. The way family problems are solved also shows that our people are becoming more modern.

The most important change is that no one is alone, no one is helpless, no one is afraid to try out new things.

DISCUSSION/ESSAY QUESTIONS

1. How has rural development brought changes to village life in some communities in India?
2. What traditional patterns in village life are changed by development? How could these changes be advantageous? A disadvantage?
3. What circumstances may determine which rural areas get priority in receiving development assistance from the Indian government?
4. What is the Indian Government's present plan for rural development? In what way does it express its responsiveness to the needs of villagers to preserve some of their cultural life-patterns?
5. Research the movement called the Green Revolution in India. Try to determine where most of the agricultural development took place. Speculate why the change took place where it did. What kinds of conflicts are inevitable with such development? How can a government minimize these conflicts and equalize benefits?
6. How has rural/agricultural life in America changed with technological development? What percent of the U.S. population lives in rural communities?
7. In your opinion is rural life less advanced than the urban/industrialized sector of any country? What does village/town/small community life contribute to a nation and the world?



A Visit to Nuapatna

EXCERPTS AND SKETCHES FROM A DIARY

It took us a good hour to drive from Bhubaneswar, city of temples and capital of Orissa, northwest into the Cuttack District and the village of Nuapatna. Orissa is an eastern state on the Bay of Bengal, the land near the coast flat and low-lying, the sea breezes hot and moist. Light green fields of rice as far as the eye could see were dotted with palm trees, hundreds of azure waterways and ponds and people --- working in the fields or fishing with bamboo cage baskets which were bigger than the fishermen themselves.

Some say this state of India is among the least touched by foreign influences. As we progress inland toward the Eastern Ghats we expect to see more tribal groups (Orissa is noted for its large number), though it is difficult for the untrained to distinguish one group from another. Perhaps we have not gone far enough inland to reach these indigenous peoples....

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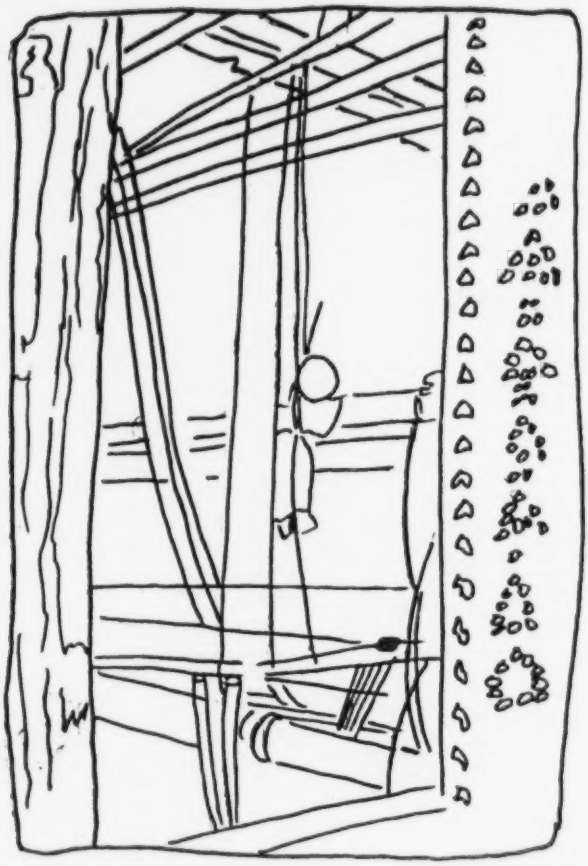


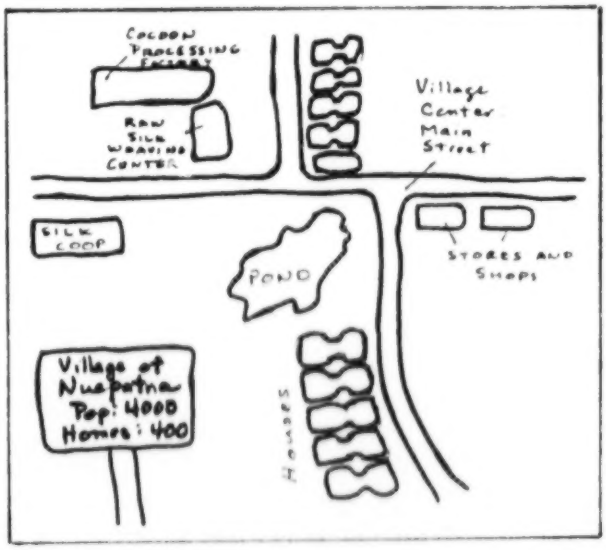
Intricate designs in bleached white (a rice and powder mixture) have been painted delicately on many of the outside walls. These chita (wall paintings) are common in many regions of India, though designs and symbols may differ. (Wall paintings and floor designs are also known in different areas of India as alpona , rangoli and kolam .)

Such designs remind one of the prehistoric wall paintings only recently discovered in rock shelters in central India. Wall painting, still very popular today in urban and rural areas, is one of the earliest known forms of Indian art.

Our guide tells us these have been painted by the women during the harvest time to invite blessings for the harvest from the goddess Lakshmi, goddess of wealth and prosperity and protector of property. On occasion two small feet might be seen at the threshold. These represent the goddess' entrance into this household for protection. The stylized lotus flower sometimes seen also represents Lakshmi.

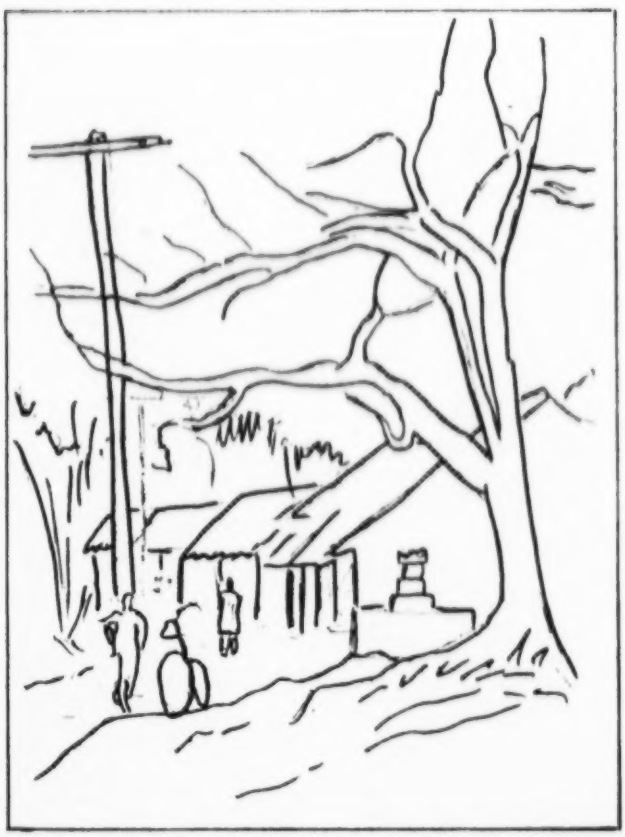
Inside the house we are overwhelmed by the size of the loom. It is the only large object in some houses and takes up nearly half of this small room, indicating the dominance of this craft in each family's life. The weaver, usually a man, sits on the floor of the loom.

In the back room of the house a young girl is reeling silk from cocoons across her thigh. She pulls the filaments from steamed and dried cocoons. Several filaments from five or six cocoons are twisted together to form durable threads. Women and young girls do this task because their legs are smooth. In a factory room elsewhere in the village 15-20 women and girls sit on the floor in the same room where the live cocoons are being steamed in huge black pots over open flames.



The main street runs east and west through the town, a bustling corridor of goods, bicycles, people and a casual gathering place for socializing and taking a break. We start down one of the several side roads. Down the embankment to our right, village children are playing in an oasis from the heat, a clear blue pond.

The road is lined on one side with houses, leaf-covered bamboo structures plastered with mud walls. A kind of row-house effect, the houses are connected, and each house has a narrow shaded porch where it appears that a lot of work takes place:

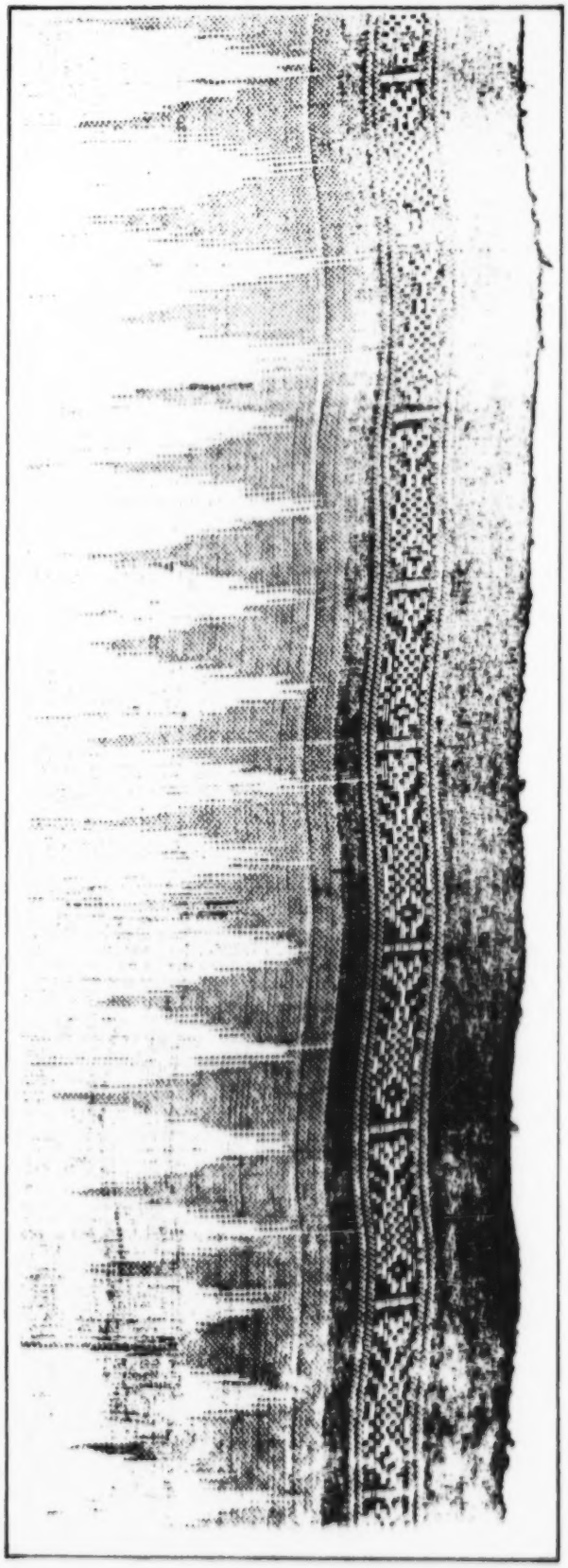


Grain is being dried on huge mats in the road.

Women are spinning silk and cotton.

Spun thread is drying on box-kite looking frames made out of bamboo. These nathuas are propped up against porch steps and walls nearly everywhere you turn.

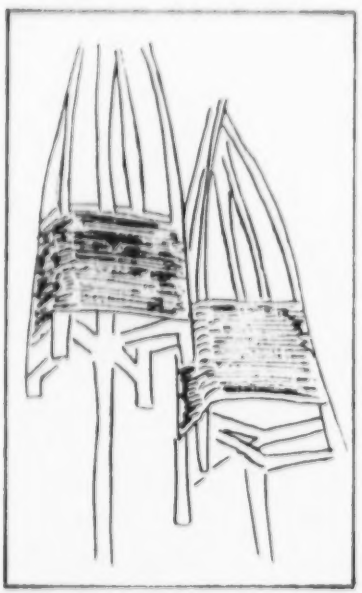
Men are sitting in front of vertical wooden frames tying bands made from palm leaves around sections of thread which has been stretched across the frame. They are preparing the thread for dying before the weaving process. By dyeing the design into the threads a kind of hazy, uneven, wavy and blurred effect is produced. This is called IKAT.



Piles and piles of cocoons are stored in the nearby factory, which seems to serve as a sort of resource to most of the weaving families of the village. Tasar silk is made from wild silkworms, unlike that of the Mulberry silkworm which is cultivated. This means the villagers must collect the cocoons from the hills behind their village about three times each year.

A visit to the village coop store is like a trip to an art museum. Though Ikat weaving is done in Gujarat and Andhra Pradesh as well as Orissa, each area has its own distinctive designs. Orissan saris are often plain with elaborate borders. Sometimes there is a line of triangles along the edge, replicating in design the shape of Hindu temples in this region.

One afternoon is a short time to spend in a village where it can take several months to produce a sari from thousands of silkworms in the wild. What remains in our impressions are the craftsmanship evident at each stage of production and the sharing of the task by all the family members. Nuapatna is truly a phenomenal village.



ACTIVITIES

In India the craft of silk involves the whole family in many regions. Using the resources at the end of this packet, do some additional research on the processes of:

1) weaving silk rugs in Srinigar (Kashmir),
2) silk sari production in Kanchipuram (Tamil Nadu), and
3) patola weaving in Ahmadabad (Gujarat).

As you investigate these areas notice:

1) whether they are rural or urban centers,
2) to what extent factory production is replacing family crafts,
3) how the geographical circumstances differ and what

A FAMILY TRADITION

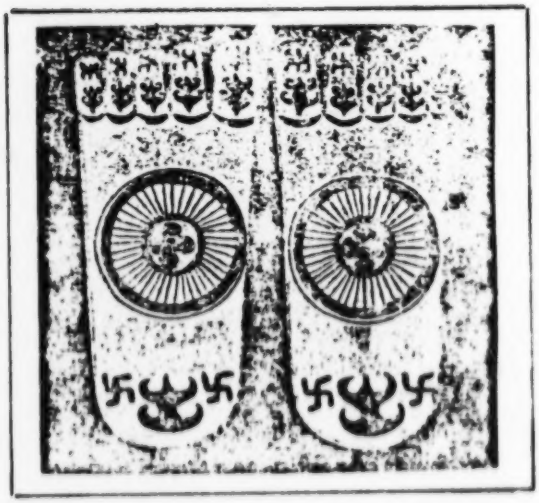
Compare your experience with that of a family member in Nuapatna. Write a critical analysis using the following questions to get started:

1) What projects in your family or in families in your community involve the efforts of each person in the family from youngest to eldest? What projects could there be which would employ everyone's contribution?

2) How would your life be changed if you were to be involved in a family task such as is evident in the village of Nuapatna?

3) What are some connections in India between the crafts tradition and family life? Is this the case in any other areas of the world? What are the implications for a culture when a tradition such as how goods are produced changes?

effect these have on silk production.



BUILD YOUR OWN VILLAGE

Using the description in this diary and any other references to which you may have access, construct a model of an Indian village.

Variations:

Using Sheila Bhar's article found earlier in this packet, you may choose to construct models of the two contrasting villages, the one given priority in development and the one still resembling the village of the past.

Using picture books of India and geographical descriptions of the country, design villages which would be found in the different climatic regions.

DESIGN A WALL

Using designs represented here of wall painting, develop your own wall design. Design one in the Indian tradition and one of your own tradition, using symbols meaningful to you and for a particular festive occasion.

DEVELOP A SILK SOURCEBOOK

Design and produce a booklet which illustrates the processes of silk production. You may wish to concentrate on:

1) the silkworm
2) silk fiber and fabric processes (reeling, spinning, de-gumming, throwing, weighting, dyeing, winding, weaving, designing, etc.)
3) designs (Indian vs. China vs. Japan)

BE A WEAVER

Using a basic weaving instruction manual, design and weave your own fabric. Do one fabric with thick yarn and one piece with fine thread. What does this experience teach you about working with silk and cotton?

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ACKNOWLEDGMENTS

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Map adapted from John Murray's in "A Silken Highway from East to West," Ma Yong, in The Unesco Courier , June 1984. p. 24